

Priceless: A Magazine for the Liberation of Art

An Honors Thesis (ADS 480)

By

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Abstract

Counter-culture activists and thinkers have been using print magazines as the primary means of disseminating information for decades. The most famous and prolific of these magazines ran during the 1960s and 1970s as communities began to organize around civil rights, anti-war efforts, and more. These magazines, though now are almost half a century old, are still as powerful as they were at the time of release. The historic publications like *The Seed* and *The Black Panther* along with contemporary zines (self-published regional or topical magazines) are what inspired both the content and visual aesthetic of my thesis.

Priceless is magazine dedicated to art without capitalism and to the inherent humanness of art. Visually, it draws from the limited color palette and rule-breaking aesthetics of its inspirations to keep in line with the self-publishing D-I-Y process of these previous magazines. It contains a collection of submitted artwork and articles from fourteen students including myself that promote the notion that art is something everyone partakes in and is essential to being human.

Acknowledgments

I would like to thank Professor John Morris for advising me through this project. His guidance and art direction steered me toward this final work that I am very proud to have completed.

I would also like to reiterate my thanks to all my submitters and encouragers, whose names are all listed within my thesis itself. This project could have never happened without them.

Process Analysis Statement

My research started at the beginning of the anti-capitalist mindset: Karl Marx. While reading through his writings, I settled on his essay “Estranged Labor” which lays out his conception of labor and alienation under capitalism. I also read “The Work of Art in the Age of Mechanical Reproduction” by Walter Benjamin. From here, I began looking more specifically at the writings of anti-capitalist and socialist artists. This direction led me to Abe Peck, the editor of the Chicago based magazine *The Seed*, and his book “___”, a treasure trove of information that outlines the history of American counter-culture magazines.

The next step in the development of my magazine was to reach out via Facebook and personal request for art submissions. Since the magazines I took inspiration from were collaborative efforts, I thought it fitting to include others on the project. I asked specifically for artwork that had been made for fun. Originally, the magazine was going to be printed and bound all by my own hands and distributed physically, but with the closing of campus, these plans changed. I also visited Tribune Showprint with the intention creating the centerspread of *Priceless* with letterpress. Even with the new medium as a PDF file, I wanted to maintain the look and print techniques I had planned for the original design: only two ink colors, black and pink, and a size that was easy to hold in your hands: 6 x10 inch pages.

Putting the magazine together was both the most challenging and engaging part of the project. My vision was an intermixing of art and articles that promote the central ideas that: art is something everyone engages with, art is what makes us human, and capitalism removes the human quality of art by making it a means with which to gain money. Since the magazine ended up being entirely digital, the work I did on it used Adobe Photoshop, Illustrator, and InDesign. The cover page features guilloche patterns used to fill the blank space of many bill notes, but specifically American ones, to bring a visual similarity to money. The title was then “taped” over the top to resemble the defacement of currency. The overall esthetic invokes both the breaking of rules and the maintaining of others to further the message of throwing away the restrictions of capitalism to return to a simpler way of enjoying art and life.



PRICELESS

***A magazine for the
liberation of art
Vol 1. May 2020***

Attributions

This zine was made with the intention to inspire its readers to love art unapologetically. “Priceless” envisions a world where everyone is an artist in their own way and where money is not a motivator for work. Everyone involved in the making of “Priceless” has a passion for art that is sometimes obscured by everyday life. These obscurities include work, school, mental health struggles, and the capitalist value in productivity.

My requirement for every submission in this zine was fun. These submissions were made for the enjoyment of the artists and nothing more. No class projects, no commissions, just art for art’s sake. The spirit of “Priceless” lies in the belief that everyone has a calling to create and that this calling is inherent to being human.

Art is love: love for beauty, love for self, love for others, and love for nature. The attention that creation requires proves this to be true. Strive for these things. Let them flow through your life in good times and bad.

Know that better things will come if you make them so.



1	Angel Winchester	23
2	Claymore Robey	22
3		21
4		20
5	Katie Crawford	19
6	Beth Woodall	18
7		17
8	Ryn Grady	16
9	Rebecca Long	15
10	Kitty Taylor	14
11		13
12		12
13	E. Hanson	11
14		10
15		9
16		8
17		7
18	Jesse L Vaughn, Claymore Robey	6
19	Tamera Bradley	5
20	Nicole Wininger, Beth Woodall	4
21		3
22		2
23	Angel Winchester	1
		You Are Not Your Job - Eliza Roark
		Upper Palaeolithic Art - Phil Engel
		Alienation of Species Being - Eliza Roark
		Art for the Many - Jack Treber
		Art is Everywhere - Eliza Roark

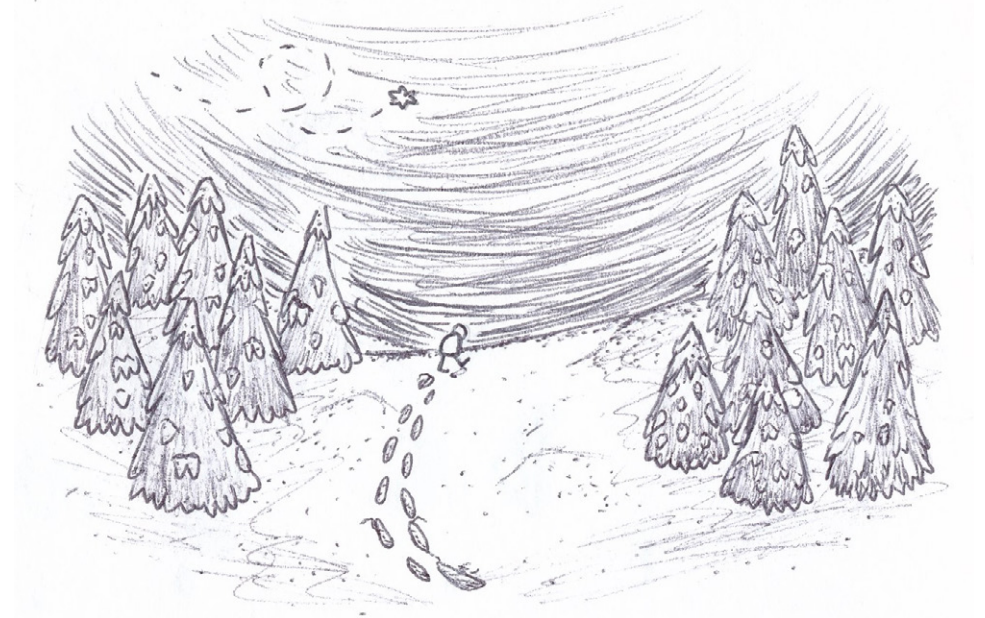
Table of Contents



Top left: Titled "Chom Chom"

Top right: I love drawing this character very much, but this particular drawing was mostly an excuse to try a new coloring style for backgrounds.

Bottom right: This was an Inktober piece from 2019. The prompt for this day was "Freeze". This Inktober was the first I was able to finish.



Art is Everywhere:

A list of observations

- Building a house in minecraft
- Singing along to the radio
- Hosting a DND campaign
- Making choices in an RPG game
- Freestyling a soup recipe
- Planting and cultivating a garden
- Doodling in a notebook/calendar/napkin
- Writing in a daily journal
- Going to a wine and canvas event
- Trying on clothes at the store
- Decorating a cake
- Graffiti on a bathroom stall
- Getting a tattoo
- Making sandcastles on a beach
- Telling jokes
- Writing a movie review
- Sidewalk chalk
- Creating a spotify playlist
- Photoshopping a meme
- Repainting a living room
- Learning a new instrument

- Coding a website
- Embroidering a jacket
- Arranging magnets on a fridge
- Making up lyrics to songs you don't know the words to
- Building a snowman
- Cleaning your room
- TPing a house
- Reading the Sunday Comics
- Dancing alone in your room
- Tying a necktie
- Daydreaming
- Making a protest sign
- Putting together a trainset
- Building a pillow fort
- Arranging flowers in a vase
- Taking selfies
- Assembling IKEA furniture
- Writing fanfiction
- Busking
- Map making

All of these things can be art, and more! Art is everywhere and we engage with it all the time.



LET'S DO CRAFTS



Above: Self-Portrait

Left: My mother has recounted to me many times, with a smile on her face, how I used to arrive home from preschool and kindergarten and rush into the house shouting, “Let’s do crafts!” I would then spread the construction paper, safety scissors, and Elmer’s glue of my young creativity across whatever surface suited me best that day. The art I made knew no deadline, constrained itself to no project guidelines, and served no extrinsic motivations beyond its future place on the fridge. When I initially heard about [Priceless], I realized that it had been so long since I’d made art for any reason of my own, art solely for the joy of art. I realized this, and I got angry. I came home from work that day and spread my jewelry making supplies— untouched since the day I moved in nearly two years before— across my apartment. Pleased with myself, I sighed as I looked out at the potential before me. “Let’s do crafts.”

Art for the Many: In Response to CityLab

By Jack Treber

In late 2017, the Indianapolis Museum of Art became a battleground in the war of Avant-Garde and Kitsch. That was the year new leadership advertised the museum less on its own merit, and more as a component of a campus called Newfields. To Kriston Capps of the CityLab blog, this was more than a marketing strategy. It was, paired with attractions like Winterlights and outdoor film screenings, the “greatest travesty in the art world in 2017.” He laments, “somewhere along the way, Indianapolis forgot that museums are meant to be the house of the few, not the house of the many; museums are cultural treasuries, not amusement parks.”

Within Capps’ dichotomy of the few and the many, I’m not sure where I land. I grew up the child of two families of academics in a rural working-class town. But as someone who has been both moved to tears by the brushwork of the museum’s Rembrandt and enamored by its screening of the campy cult classic *But I’m a Cheerleader*, you could say I represent the both sides simultaneously. Because of this, I’m inclined to read Kriston Capp’s article and tell him: “Snobs like you are why normal people hate the ‘art world.’” Normal people hate people who can’t sit down and enjoy the things they like without decrying it as “kitsch.” They hate the notion of art as an exclusive gated community for people with taste, class, and other euphemisms for wealth.

What does it mean to have taste? Expressions of taste signify not only that people have status, but that they deserve status. The more tasteful among the ruling class can tell us, “I could have spent the surplus value of your labor on yachts and golden toilets, but instead I spent it on finely curated private collections. I contributed something to the world.” Beauty may soften the blow of inequality, but in the end, it shouldn’t matter who designed the boot that crushes us. This persuasive power of taste is also, to a lesser extent, a tool of the aspirational middle class. With the right academic background, one can hold intellectual conversations with the wealthy that say, “I deserve a rank among you because I too can play the part.” To the incessant question of “what are going to do with a humanities degree,” one cynical answer is “fit in with self-righteous intellectuals without embarrassing myself.”

But for the working class—in other words, the many—the exclusive world of taste has little to offer. Self-educating about art and philosophy online may be free, but this ignores the unspoken currency of time. To those struggling to make ends meet, “what are you going to do with a humanities degree” is not the snarky jeer of an econ major, but an earnest question of survival.

While I understand the impulse to dismiss the “art world” as the domain of the wealthy, art itself must be universal. There’s a subversive power to creating and viewing works that speak to everyone. There’s no academic training required to see the anguish in the painted face of a martyred saint, or the intensity of the colors in an abstract painting. There’s no reason members of the working class can’t appreciate art museums, as many do, but they have to first defy social barriers.

This explains the political responsibility of the avant-garde. To the 20th century art critic Clement Greenberg, the avant-garde is not snobbish or academic distinction, but one reserved for works with challenging and even revolutionary potential. The avant-garde produces “art for art’s sake,” while “kitsch” is “mechanical and operates by formulas.” It is “vicarious experiences and faked sensations,” and plays out through commercialism and propaganda. To Greenberg, for the avant-garde to truly flourish requires an equitable socialist society. To me, the greatest travesty in the art world of the 20th century is the connotative degradation of the avant-garde by the insincere, formulaic curation of the wealthy. Ostensibly, avant-garde became the kitsch of the ruling class.

At the risk of sounding like a “champagne socialist,” I believe any vision of a classless society must factor in the fine arts. I believe every worker should be afforded the time and resources to visit museums, to appreciate art, and to create art of her own. The abolition of class would abolish the pretenses of art for profit, or to cultivate bourgeois notions of taste. Like Greenberg, I believe that only under these conditions can art for its own sake flourish. But I admit this is a utopian vision.

To answer how we can democratize museums in the meantime, I believe there’s something to be learned from the Newfields example. I’m not saying every ticketed event they hold is an altruistic gesture and not a cash grab, but we can find value in redefining museums and what they have to offer. By drawing in crowds that might not normally visit a museum, more people are exposed to “cultural treasuries” of art. Art must welcome the many, and not just the few. But before we reach a classless society, light shows and movie screenings could be a nice place to start.

Mist on the lake,
Like spectral ballerinas.
Maybe that's why she moves
Like she's barely hanging on.
One light breeze,
And she'll be gone.



Left:
Conejito
Relief Print
12" x 18"

Ask for Help, Protection, or Guidance

- Go to an old tree you trust (don't go near one near water unless you need cleansing or protection)
- Face the tree, put both hands on it, and ask for what you need (ie help, protection, guidance)
- Give it a penny and fruit
- Lay on the opposite end you left the offering
- Sleep or meditate on top of its roots
- Wait to hear/see what it says
- Thank the tree when you are done
- Leave the opposite way you first came until you pass over a bridge, cross roads, or body of water

Get Rid of Bad Happenings or Evil

Here is the spell I use in case of bad magic/luck/dreams/ or lingering spirits.

- Go on a walk and find a snail shell
- Put it along with sage, lavender, and white quartz into a bag made of velvet or silk (never cotton, leather, or wool)
- Put it under your pillow and sleep
- In the morning put the snail shell in a bag of salt and hang it by/in the window that catches the most light.
- Repeat up to three times
- When complete go out to an old tree and bury the shell (if really serious crush the shell in running water with the water flowing away from you then bury under an old tree)
- Leave the tree a penny or fruit for thanks

ALIENATION OF SPECIES BEING

How do Marx's ideas of labor under capitalism affect artists?

Art is all around us, in our homes, on our streets, our clothes, in all of our media, everywhere. All of that art is created by artists through hard work. Just as an limited example, a painter would have to build and prepare their own canvases, develop concepts, sketch the paintings, paint one of probably many layers before sealing the painting, contact galleries and potential buyers, frame their paintings, present their paintings during gallery showings, and maintain their own business. All of this is considered labor. One particular thinker, Karl Marx, had a lot to say about labor, its role in society, and how it can fulfil us or alienate us in various ways. In his essay *Estranged Labor*, Marx outlines why capitalism alienates us from ourselves, our neighbors, our work, and our human essence, and in this essay, I outline how this affects artists specifically.

Marx's first idea is natural labor. This is labor that we as individuals choose to perform to reach our goals. Sometimes this goal is simply survival: planting a food garden, developing medicine, or sewing new clothes. But as far as society has progressed past the need to focus on mere survival, our natural labor is now much more focused on more pleasurable things in life: hobbies, charity, or recreation.

Estranged labor, on the other hand, is the labor that a boss or a government instructs a worker to do. To Marx, this labor is forced or coerced labor because capitalist structures require this labor of the worker in return for a wage. This wage is needed to purchase necessities: food, water, clothing, shelter, healthcare, etc.

The difference between this estranged labor and natural labor is choice. Natural labor fulfils us because we are engaged with our work and achieving direct goals. The need for money obscures the line between what is needed to live and what is "needed" to make a profit. When we are contracted by an employer to receive a wage in return for our labor, our choice of labor is taken away. We simply do what we're told whether or not it's for our own benefit because the man with the money tells us to. Our labor no longer becomes a means of fulfillment, but a means of survival because we are held hostage by a paycheck.

Marx differentiates humanity from other animals because of our free will. We do not have predetermined behavior; we have the ability to consciously override our instincts and follow a new set of behaviors. When our choice of free will is taken away by our estranged labor under our employer, as time goes on, we become alienated from our life's purpose. In many cases, we ask permission to do things, not out of courtesy for someone else, but out of fear of the consequences if we don't obtain that permission.

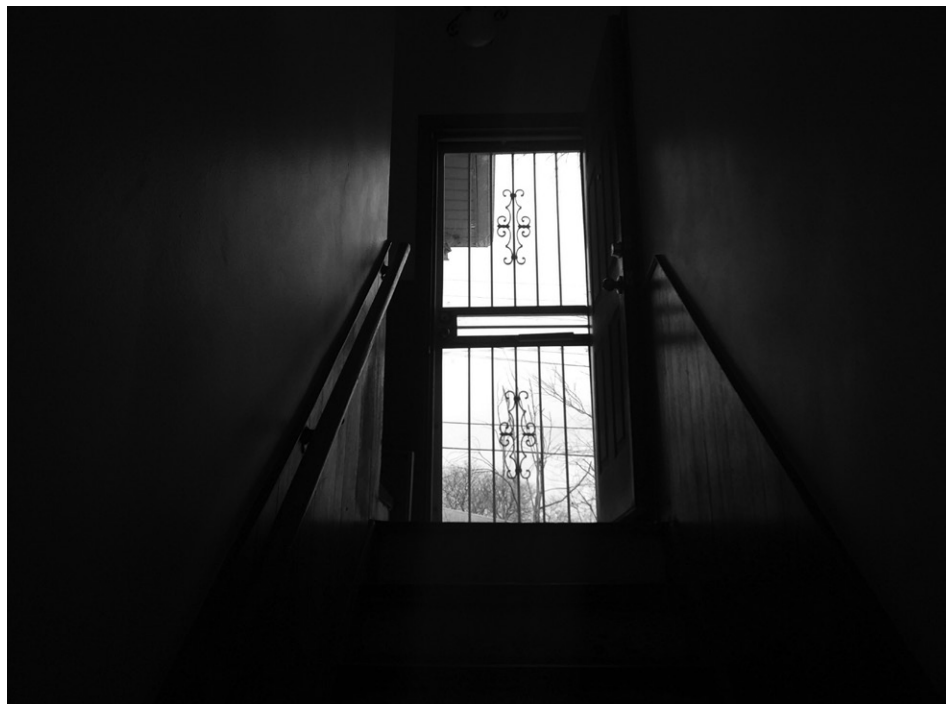
There's a difference between asking a neighbor if it would bother them if you planted a tree near their property, and applying for a permit to install a solar panel on your own roof. The first is through a social contract, this tree would affect your neighbor's life for decades, whereas the second requires state or city approval. You could just plant a tree without asking your neighbor, but you couldn't just install a solar panel without facing eventual consequences, such as a fine.

The bureaucracy of capitalist society; the permits, the hoops, the negotiations, and more, creates numerous obstacles that slow down the process of the natural labor we attempt to do in our free time. How many times have you calculated the hours of work it would take you to buy something you were looking forward to? Tickets to the theater? A spa day with a good friend? Piano lessons? That calculation estranges us from our labor. The focus is no longer on the work itself, but on the money it can provide us so we can do something else, as if we are not even people when we go to work, only when we leave. This is alienation. But Marx says it goes even further.

Marx explains that humans have both physical and spiritual needs, and because of these spiritual needs we differ from animals. This is what makes us a species-being, as opposed to species. Material goods provide for our physical needs, and the arts and humanities provide for our spiritual needs. Art is created through natural labor, of free will, with passion and inspiration, but can artists also experience alienation?

What happens when an artist labors over art for someone else, not for passion or fulfillment, but for money? What happens when the things that give people joy, entertainment, beauty, catharsis, and more, are treated like hours of work to earn a paycheck? Passion for art clashes with the economic reality of working as an artist. When an artist is focused on creating art to survive, the passion of creating that art is lost. Under the stress and the pressure to create on a limited schedule, to push out work after work, art loses its beauty. It is just a job. Just a paycheck. Maybe an artist can enjoy and revel in the art of others, but not their own. Aristotle believed that true happiness could only be achieved through action: it is not a feeling, but a form of engagement with life.

If our species relies on art for our spiritual needs, and our artists can't even enjoy the art they make, what are we left with? Why are we living like this? Art doesn't exist for money; it exists for love, beauty, expression, reflection, introspection, solidarity, and communication.



Top: Refugee Of The Holy Ghost, Walk Tall With Your Pain
Bottom: Close The Door

The Finite Garden is an artistic persona by E. Hanson who's work is dedicated to framing humanity's dysfunctional relationship with our own advancement and nature; as well as how it will inevitably bring us to ruin."

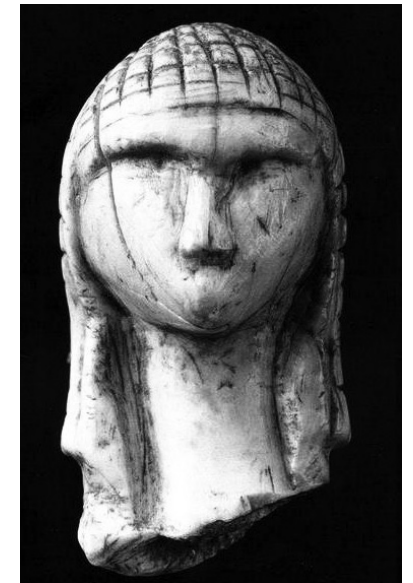
UPPER PALEOLITHIC ART WHEN WHAT AND WHY

by Phil Engel

When did humans start creating art?

Portable Art

The very first art consists mainly of sculpture. In cultures with the technology to carve and shape bone and stone for tools, it makes sense that they would also create art out of stone and bone. The earliest of such sculptures mostly consists of "Venus figurines," or sculptures of women that accentuate features related to fertility. The four earliest known Venus figurines are: "Venus of Tan-Tan" (500,000-300,000 BCE), "Venus of Berekhat Ram" (280,000-250,000 BCE), "Venus of Brassempouy" or the "Lady with a Hood" (25,000 BCE), and "Venus of Willendorf" (25,000 BCE).



Top Left: Venus of Berekhat Ram: created either by Neanderthals or H. Erectus and carved to resemble a human figure (debatable).

Bottom Left: Venus of Willendorf: Famous example of a Venus figurine. **Top Right:** Venus of Brassempouy: One of the first depictions of a human face, carved by H Sapiens. **Bottom Right:** Venus of Tan-Tan: created by H. Erectus and carved to resemble a human figure (debatable).

Parietal (Non-Portable) Art

The earliest known non-figurative cave art, found in various caves in Spain, has been dated to over 64,800 years old. “Non-figurative” art includes hand stencils and basic geometric lines and shapes. Since anatomically modern Homo sapiens did not arrive in Europe until 20,000 years after this date, this early art would have been created by Neanderthals.

Some of the oldest known figurative cave art (depicting animals or humans) comes from the island of Sulawesi in Indonesia and has been dated to 35,400 years old. Before this, the earliest figurative art was thought to be in Europe and dated to 30-20,000 years ago. This theory is now considered false because pigment ochre has been discovered in caves in South Africa dating to over 164,000 years ago, indicating that artistic capacities have been present in H. sapiens long before leaving Africa.

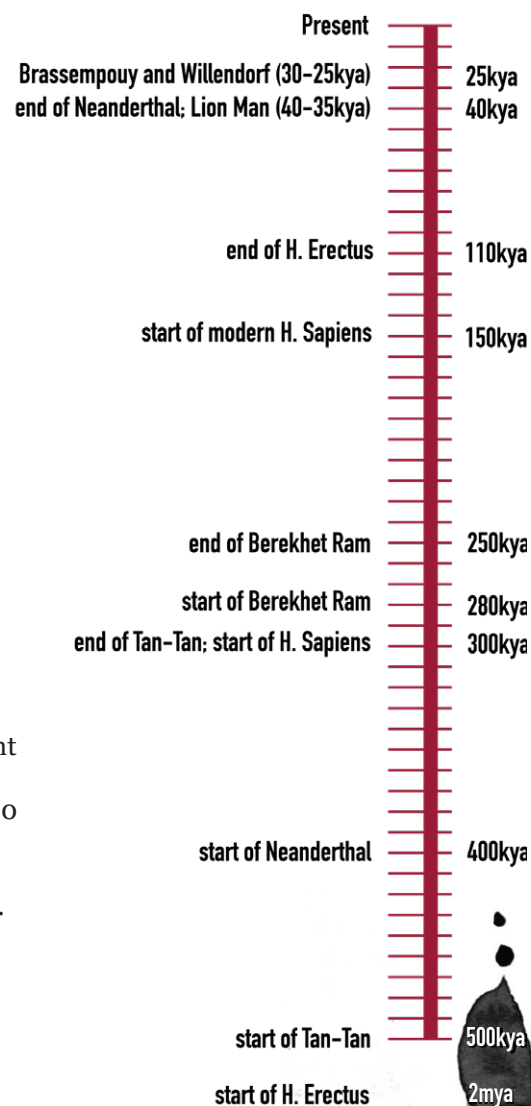
What was depicted in Paleolithic art?

Portable Paleolithic art included jewelry, sculpture (especially Venus figurines), musical instruments like flutes and drums, and decoration on tools and weapons. Parietal Paleolithic art, like cave and rock art, included both figurative and non-figurative paintings. Figurative art most often depicted animals, like reindeer, horses, bison, mammoths, woolly rhinoceroses, birds, lions, and bears. Depictions of humans were relatively rarer. When humans are depicted, Venus figurines and depictions of shamans are perhaps most common. There are also many “composite” figures, showing both human and animal traits, such as the Lion Man of Hohlenstein-Stadel.

How did humans create art?

Biological Capacities

Although the biological capacities for creating art are still debated, it has become increasingly clear that the development of art in humans is evolutionarily tied to the development of language, which could have developed as early as late H. erectus.



Tool-Making Capacities

For sculpting, as mentioned previously, humans could likely have used the same tools they already used for carving and shaping stone, bone, wood, and ivory. Painting, however, and the use of ochre required stone and bone tools designed for crushing, mixing and applying pigments. Other bones found were likely heated so that the marrow fat could be used as a binder for the paint.

Why did humans create art?

“Art for art’s sake”

This 19th-century theory suggested that prehistoric peoples had lots of free time due to their hunting and gathering lifestyle, and turned to creating art for pleasure, ornamentation, and to fulfill an innate need to express oneself aesthetically. Much cave art, however, has been found in deep, inaccessible parts of caves. While creating art is certainly pleasurable, why would people go to such lengths for pleasure alone?

Totemism

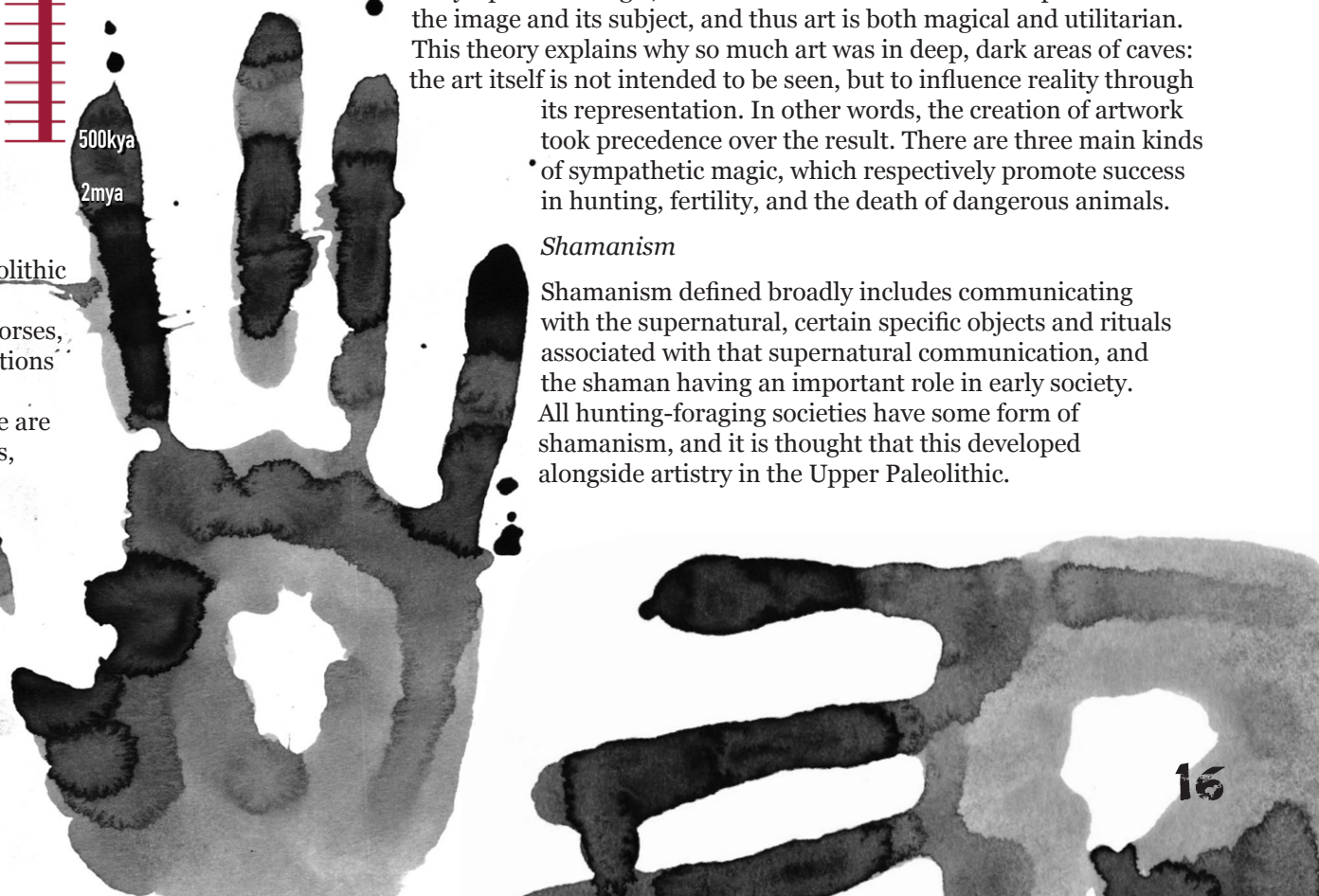
Totemism is a theory proposed in the late 19th and early 20th centuries, which suggests that art depicting animals and plants are totems, and that the animals and plants in this art are worthy of respect and honor due to their importance. Many animals are shown wounded by projectiles, though, which is incompatible with the veneration normally given to an animal totem.

Sympathetic Magic

In sympathetic magic, there is a fundamental relationship between the image and its subject, and thus art is both magical and utilitarian. This theory explains why so much art was in deep, dark areas of caves: the art itself is not intended to be seen, but to influence reality through its representation. In other words, the creation of artwork took precedence over the result. There are three main kinds of sympathetic magic, which respectively promote success in hunting, fertility, and the death of dangerous animals.

Shamanism

Shamanism defined broadly includes communicating with the supernatural, certain specific objects and rituals associated with that supernatural communication, and the shaman having an important role in early society. All hunting-foraging societies have some form of shamanism, and it is thought that this developed alongside artistry in the Upper Paleolithic.



Discussion & Conclusion

The value of the knowledge presented here has become obscured, because the archaeological field is entrenched within capitalism, colonialism, and Western culture in general. The questions about *when*, *what*, and *how* can be answered relatively easily if one knows where to look, since the answers rely on empirical data. Unfortunately, the biases within archaeology have often prevented researchers from looking in the “right” places for such answers. For one thing, even when it became widely known that human evolution took place in Africa, some archaeologists continued to maintain that human intelligence and creativity only emerged once they arrived in Europe. Another fault of archaeologists is the over-emphasis on parietal and figurative art. Due to cultural holdovers from the Renaissance, many researchers believed that only “naturalist” art (art which accurately depicts things found in nature) was worth studying. So even empirically-based answers to such questions are faulty, and it is only recently that this trend has reversed.

The *why* question is more important than these other three, but it has traditionally been neglected by archaeologists; they often feel more at ease in the realm of facts than the realm of theory. This perception clouds the theories they implicitly support, though, since empirical data is meaningless without a theoretical basis; all facts are presented within a particular worldview and cannot be “objective.” Notice how vastly different the metaphysical world of prehistoric peoples becomes if we accept the “art for art’s sake” theory compared to the “sympathetic magic” theory.

Notice also that many of the “why” theories presented are not incompatible with one another and perhaps should be viewed in a composite manner. Art is fun and pleasurable to make. It can also relate to specific cultural practices and rituals. It has been recorded as being magical and utilitarian in some contexts, such as hunting magic. It is often connected to religious and spiritual practices and beliefs, both during the Upper Paleolithic and still today. Regardless of why art is made, it is clear that art has been one of the defining characteristics of humanity throughout human history.

That last point is important, because it contradicts the contemporary associations with art which divorce art from its humanistic roots. Many people perceive art as frivolous, luxurious, and excessive because of its (relatively recent) historical tie to power and wealth, and thus neglect the universal value that it has for all cultures and individuals. It is more fundamentally human than many other aspects of culture that we hold in high regard, though. Children sing before they talk, dance before they walk, draw before they write. Their goal is to express their experiences, not fill their pockets. Art is so much more than a result; it is a process. Given its cross-cultural and historical pervasiveness, experiencing this process is more fundamental to human experience than perhaps any other cultural institution we have invented.

Other reading: David Lewis-Williams, Jean Clottes, Henri Breuil

Asleep

From May 2019

Like you’re in a dream
As though you’re in a fog
You shuffle about;
Going through the motions
As though you were a machine
As if you were a robot;
Every morning you turn on
You start the pre-planned course
Your day is simple
Wash rinse repeat
Wash rinse repeat
Like a broken printer
Spitting out copies
Today is just like yesterday
And tomorrow will be
Just like today
And so on;
Yet you don’t see that
Because you’re living life
Asleep
Asleep on your feet
Present but not here;
Wake up!
Wake up and smell that coffee
What’s life
If you’re always asleep
Why be a robot
When you’re meant to be human
Why blend in and
Be a nobody when you can
Stand out and be a somebody?

Left: This is going against the capitalist mindset that views people as replaceable workers and consumers. While I do believe in us all being of one whole, I don’t believe the pieces of the puzzle are replaceable and I don’t think we should live all our lives in the same work-centered, unfulfilling routine like we’re asleep on our feet.

Bottom: I like drawing props, and I like writing about wizards. The most natural thing to do from there was draw the magic staff or wand of each wizard I write about that has one. It took me several days, but it was a fun piece.





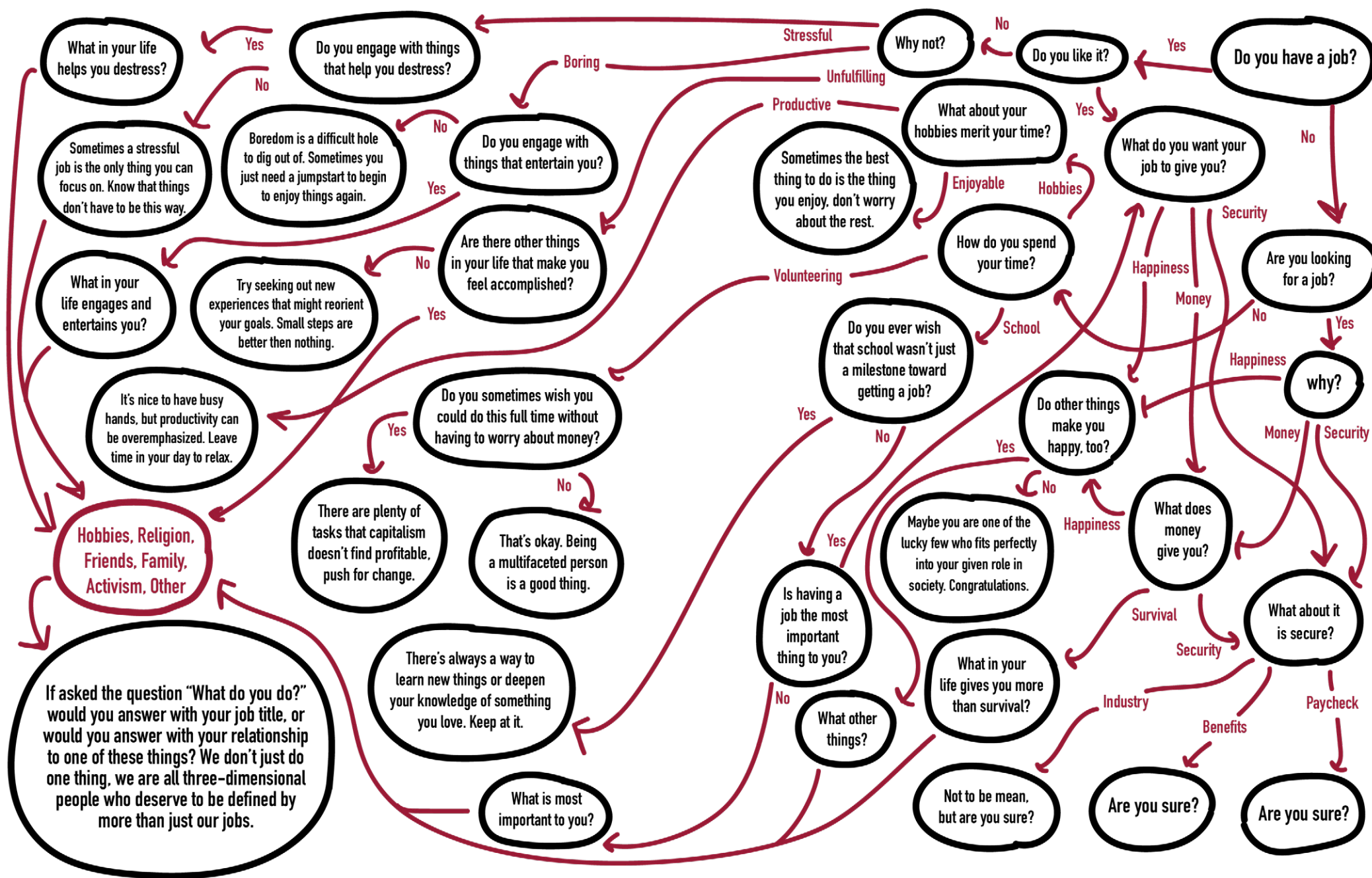
Left: Hair and makeup practice
Above: An adaptation of a Gordon Ramsay cheesecake recipe. Gilded with raspberries and flowers
Below: “Moon GF, Sun GF”



You are not your job

A Flowchart

START HERE





Above: “Resolution”

THANKS TO

Everyone who submitted to this magazine:

Tamera Bradley
Katie Crawford
Phil Engel
Ryn Grady
E Hanson
Rebecca Long
Claymore Robey
Kitty Taylor
Jack Treber
Jesse L Vaughn
Angel Winchester
Nicole Winger
Beth Woodall

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The Honors College
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John Morris
Jason Powell
Morgan Roddy
Friday St. Jude
Dusty Troyer
Lyn Whitesell

This zine was meant to be physically distributed — scattered to the wind and the masses. Many more people could have contributed to “Priceless”, but due to what I will be calling “the Pandemic of 2020” were unable to help. No matter the form this zine takes, it is evidence of collaboration and support across multiple communities in my life.

Thank you - Eliza Roark, Editor

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“Venus of Brassempouy” by **Jean-Gilles Berizzi** is public domain

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THIS MAGAZINE
IS AND WILL
ALWAYS BE FREE
THIS MAGAZINE IS
AND WILL ALWAYS
BE AGAINST
CONSUMERISM
THIS MAGAZINE IS
AND WILL ALWAYS
BE AGAINST
CAPITALISM THIS
MAGAZINE IS AND
WILL ALWAYS BE
ABOUT ART THIS
MAGAZINE IS AND
WILL ALWAYS BE
ABOUT HUMANITY

Bibliography

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